



THIS SATURDAY - TOMORROW NIGHT
U.C. 107 at 9:00 till 1:00

JAY & TECHNIQUES

This 60's group is the most famous
band to ever play at a Drew dance.
DON'T MISS IT!



Sunday, Feb. 27th At The Coffeehouse
8-11:30 P.M.

The WOMEN's COLLECTIVE Presents:
CLAIRE REYNOLDS, a 1930's style blues belter, accompanying herself on acoustic guitar. Claire has a voice that absolutely must be heard to be believed.

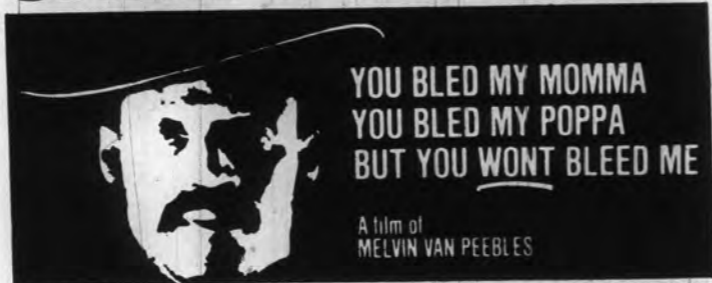
HYERA
presents
The Good News Singers
in
Craig Chapel
Seminary Hall

Date: Monday, March 7, 1977
Time: 8:00 p.m.

ALL ARE WELCOME

WOMEN'S FORUM - March 3
THE BUSINESS OF
POLITICS-GETTING INTO
THE SYSTEM.
DIALOGUE LED BY:
BETTY HUBBELL-CEW,
CAMPAIGNER PARTY
COMMITTEEWOMAN
THEO TAMBERLANE-
CEW, LOBBYIST

SWEET SWEETBACK



ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON STAX RECORDS
ORIGINAL PAPERBACK BOOK AVAILABLE AS A LANCER PUBLICATION
MELVIN VAN PEEBLES and JERRY GROSS present "SWEET SWEETBACK'S BAADASSSSS SONG"
A CINEMATION INDUSTRIES Release - COLOR
RATED BY AN ALL-WHITE JURY

Sweet Sweetback's Badass Song

Melvin Van Peebles was the first American Black to direct a feature for general release (his *Story of a Three-Day Pass* came out about a year before Gordon Parks cracked Hollywood with *The Learning Tree*). Something of a young Orson Welles with his multiple talents, Van Peebles uses his artistic skills in many ways to create every different kind of mood. In *Sweet Sweetback*, he proves his versatility by being star, director, writer, composer and editor.

The story, told in dazzling images and brutal vignettes, concerns a black man who refuses to go on role-playing and who stands up to assert himself. Sweetback is a professional sex show stud. When he is forced to smash two sadistic policemen during the performance of their racist duty, he finds he must run for his life across the Mexican border. As he runs, he screams to the world, "You bled my Momma...you bled my Poppa...but you won't bleed me!"

The film is designed to catch audiences off-guard, to attack their minds with an extravagant parade of stereotyped Blacks and Whites, based on Van Peebles' recollections of injustice. The film, like the man, is a phenomenon.

The Social Committee is proud to present *Sweet Sweetback's Baadass Song* as the next midweek attraction. Because of the special nature of this film, it is being presented on Tuesday and Wednesday at 9:00 in UC 107.

The NO HANDS Show -or-

What's in a Name?

by The Perspiring Reporter

WEBSTER—Name/'nam/n 3: Reputation: esp. distinguished reputation (made for himself)

XAVIER—"The NO HANDS Show? Hmmm... Sounds like a paradox of sorts."

YOUNG—"Are you saying that all shows on WERD (590 A.M.) are paradoxical?"

ZAMOOL—"Me? I like Jazz, Rock, and especially Jazz/Rock."

ANNOUNCER—"That's right folks, he does it... with NO HANDS. BUT, just how does he do it?"

BROWNSTEIN—"Find out each MONDAY evening from 10:00 to 12:00 midnight."

COHENELLI—"Reel Fine Music, Yew Betcha, Yew Bet!!"

This message bought to you from the folks at WERD.

IN FOCUS

The Romantic Englishwoman

by Rob Mack

This weekend's film is Joseph Losey's *The Romantic Englishwoman*, starring Glenda Jackson and Michael Caine. I'm not quite sure how I feel about the picture; I'm involved in a love-hate affair with the collection of the director's screen work, which includes such esteemed films as *Accident* and *The Servant*. What makes me so ambivalent about Losey is his willingness to deal with difficult themes, which is commendable, and his catch-as-catch-can success with them. I believe that the film is interesting, and it's important that it be seen, but promises that one won't ever want to walk out won't come from me.

The complexity of the picture stems in part from its varied creators. It has the brooding, frenetic intensity and the deep irony one associates with Losey and the verbal suppleness one expects from playwright (turned screenwriter) Tom Stoppard. The demands of both director and writer are met with finesse by Jackson and Caine; but the complexity of the film is necessitated by the difficulty of the subject—the question asked but never answered by Freud, "What Does Woman Want?" By putting the characters and their ideas in constant juxtaposition, the film examines the question with several sophisticated cinematic techniques. The film begins with a shot of the title character, Elizabeth, reflected in the window of a train. Though we don't know then that the train is taking her to the resort of Baden-Baden, and that she has left her husband to go there, we can tell that she is in an uncertain, vague, troubled state. Indeed, from the opening shot, we have an extremely forceful impression—as the reflection superimposes her on the scenery outside the train, she appears to us as an apparition. Floating pale and undisturbed over the hurtling landscape, she is so indistinct and dislocated a figure that she at once becomes a woman of mystery. We are not to know what to make of Elizabeth, but however enigmatic she may remain, we do begin to understand something of the world in which she lives. It is a world in which people's illusions about each other obstruct our view of their reality, and in which their illusions about themselves eclipse reality in the way Elizabeth's wavering reflection in the train window eclipses the landscape outside.



Joseph Losey never lets the material soar off into pure romance; he pins his characters down like trapped butterflies, affixing them forever to the objects and surroundings and friends they themselves have chosen. Earthshaking events take place in shady suburban backyards, and bitter arguments burst out in cheery parlors; flights toward freedom inevitably

Eva Rubenstein Pictures People

Eva Rubinstein, well known New York photographer, will present a program of slides at 7:30 pm, Tuesday, February 29 in the University Center Gallery, Room 104. Work by Ms. Rubinstein is in the collections of the Library of Congress and the Metropolitan Museum of Art. Her work has been seen throughout Europe.

Mexico, Canada, Japan, and the United States in group and one-person shows in major magazines, newspapers, and photographic publications. An exhibit of her photographs, mostly of people, will be on view in the UC Gallery weekday afternoons from 1 to 4 and Monday through Thursday evenings from 8 to 10:30, through March 10.



AND FINALLY...

films or like to talk about them, *The Romantic Englishwoman* provides much food for thought. It will be shown on Friday and Sunday at 7:00 and 9:15 in UC 107—no Saturday screenings.

But now, Master Bell, we must cease. Your name shall at last rest in peace. And so though you're the bane Of our lives, we remain Your loving friends Robby and Neece.

NEWLY REVISED W.E.R.D. 2nd SEMESTER PROGRAMMING SCHEDULE:

W.E.R.D. is under the direction of:
General Manager: Graham Crackers • Music Director: Dave Brownstein • Publicity & Advertising: Aileen Kirkoryen
Engineer: Ray Senn • Business Manager: Larry Arrington • News: Howard Mangel
Program Director: Rick Bjorkman • Traffic Manager: Phil Levy

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
AM-7:30-9:30 Matt Adams	Tom Johnson	Open Slot	Dean Trulear	Hank Johnson	X	X
PM-2-2 Martha Finsie Cheryl Maltz	Chuck Castellono Greg Rubin	Mike Saxon	Jim Greene	Jim Covell	Wayne Fonteix Laura Becker	Dave Freidenrich
PM-6-8 Rick Bjorkman	Steve Casey Doug Sprei	Phil Levy	Aileen Krikoryen	Neil Rush	Tom Williams	Terry Lukens
PM-6-8 Dave New	Mike Pickman	Doug Dempsey	Jesse Anthony	Lisa Peterson	Howard Mangel	Pat Beatty
			Karen Kalfren	Sue Weinburg		
PM-8-10 Graham Crackers	Jeff Cohen	Specials	Larry Arrington	Tom Gibson	Tom Riti	Sue Kitzen
PM-10-12 Dave Brownstein	Bob Dark	Jeff Eirch	Bill Schmidt	Chuck Redfern	Glen Cochran	Surprise Slot Ed Gorham
PM-12-2 John Blossom	John Macarrelli	John Henry Gross	Rip Pelletton	Wendie Doyle	Robin Adams	Open Slot Laurie Pine